



Harfe solo mit Orchester. M. netto

Alberstoetter, Carl. op. 3. Konzertstück (Ballade).	
Partitur	6 —
Orchesterstimmen	10 —
Solostimme	2 —
Huber, Walter. op. 9. Fantasie.	
Partitur	8 —
Orchesterstimmen	12 —
Solostimme	2 50
— op. 10. Meditation für Orchester mit obligater Violine und Harfe.	
Partitur	5 —
Orchesterstimmen	8 —
Solostimme f. Harfe	1 50
Parish Alvars, Elias. Grand marche. (Arrangiert von Ludwig Richter.)	
Partitur	5 —
Orchesterstimmen	8 —
Solostimme	1 50
Poenitz, Franz. op. 74. Vineta. Fantasie für großes Orchester mit obligater Harfe.	
Partitur	16 —
Orchesterstimmen	20 —
Solostimme	4 —
Zabel, Albert. op. 35. Großes Konzert C-moll.	
Partitur	16 —
Orchesterstimmen	30 —
Solostimme	5 —

Zwei Harfen.

Holy, Alfred. op. 13. Festmarsch	4 —
Poenitz, Franz. op. 65. Fantasie in Ges-dur	5 —
— op. 75. Spukhafte Gavotte	2 50
— op. 80. Wikingerfahrt. Fantasie in As-moll	5 —
Schücker, Edmund. op. 40. Remembrances of Worcester	7 50

Violine und Harfe.

Alberstoetter, Carl. op. 7. Romanze ...	2 50
Chopin, Fr. op. 55 No. 1. Nocturne F-moll bearb. v. Marianne u. Clara Eißler	2 50
Meyer-Mahlstedt, Adolf. op. 14. Petite Sérénade	2 50
Oberthür, Charles. Fantasie über „Auld Robin Gray“	2 —
Poenitz, Franz. op. 79. Am Strand. Fantasie	6 —
Spohr, Louis. Sonate, einger. v. W. Posse	5 —
Stahl, Ernst. op. 49. Gedenken. Elegie.	2 50
— op. 52. Schelmerei. Scherzo	2 —
— op. 69. Romanze in F-dur	2 —
Tedeschi, L. M. op. 28. Serenade	2 50
Verdalle, Gabriel. op. 20. Larghetto ...	2 50
— op. 24. Rêverie	2 —
— op. 26. Cantilène	2 —
— op. 29. Chant d'amour	2 —
— op. 30. Mélancolie	2 —
— op. 32. Pleurs et Rires	2 —
Wilm, Nicolai von. op. 156. Duo	3 —

Violoncello und Harfe. M. netto

Bach, Joh. Seb. Präludium C-moll (aus den kleinen Präludien und Fugen), mit hinzugefügter Melodie bearbeitet von Joseph Sulzer	2 —
Haendel, Georg Friedr. Sarabande G-moll bearb. von Heinrich Katona-Grüneke	1 50
Hopf, Hermann. op. 2 No. 1. Albumblatt	2 —
— op. 2 No. 2. Gavotte in A-moll	2 —
Huber, Walter. op. 13. Fantasie	3 —
Oberthür, Charles. Fantasie über „Auld Robin Gray“	2 —
Stahl, Ernst. op. 49. Gedenken. Elegie	2 50
Sulzer, Joseph. op. 26. Idyll (Im Thüringer Volkston)	2 50
Tedeschi, L. M. op. 33. Impromptu dramatique	4 —
Verdalle, Gabriel. op. 18. Meditation ..	2 50

Flöte und Harfe.

Hilse, B. op. 6. Suite für Flöte und Harfe oder Klavier	4 —
No. 1. Andante. No. 2. Bacchanale. No. 3. Adagio. No. 4. Scherzo.	
Schönicke, Wilh. op. 30.	
No. 1. Canzonetta	2 —
No. 2. Seguidilla	2 50

Cornet à Pistons und Harfe.

Böhme, O. op. 23. Soirée de St. Petersburg	2 50
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Ensemblemusik mit Harfe.

Frommer, Paul. op. 47. Serenade für Violine, Violoncello und Harfe	2 50
Heinisch, Victor. Elegie für Violine, Violoncello, Harfe und Harmonium	4 —
Kempter, Lothar. op. 43. Romanze für Violine, Viola, Cello und Harfe ...	4 —
Kienzl, Wilhelm. op. 53. Abendstimmungen. Drei Stücke für Streichorchester und Harfe.	
No. 1. Harfners Abendsang. Partitur. <small>M. 2 50</small> Stimmen.	2 50
No. 2. Ave im Kloster. Partitur. <small>M. 2 50</small> Stimmen.	2 50
No. 3. Serenade. Partitur. <small>M. 2 50</small> Stimmen.	2 50
Klughardt, August. Gebet aus op. 75. „Die Zerstörung Jerusalems“ für Violoncello, Harfe und Orgel	2 50
Lemba, Arthur. Berceuse für 2 Violinen, Viola, Violoncello und Harfe. Partitur und Stimmen	2 50

Mostler, N. M. op. 20. Harfenständchen. Für Violine, Violoncello und Harfe .	4 —
Oelschlegel, Alfred. op. 144. An die Madonna. Sechstes Trio für Violine, Violoncello und Harfe	2 50
Snoer, Johannes. op. 35. Preghiera für Violine, Violoncello und Harfe	2 50
Stahl, Ernst. op. 66. Nocturno für Flöte, Violine, Violoncello und Harfe	2 50
Trneček, Hans. op. 29. Nocturno für Violine, Violoncello und Harfe	4 —
Weber, Otto. Ein Traum für Violine, Violoncello und Harfe	3 —
— Abschied für Violine, Violoncello und Harfe	3 —
Wetzger, Paul. Minuett aus L'Arlesienne von G. Bizet. Für Flöte, Harfe oder Klavier, Violoncello und Viola ad lib.	2 —

Harfe und Pianoforte.

Alberstoetter, Carl. op. 3. Konzertstück (Ballade)	3 —
Poenitz, Franz. op. 74. Vineta. Fantasie für großes Orchester mit obligater Harfe. Für Klavier und Harfe eingerichtet von Heinrich Katona-Grüneke	6 —
Zabel, Albert. op. 35. Großes Konzert C-moll	10 —

Harfe und Orgel.

Kienzl, Wilhelm. op. 53 No. 1. Abendsang	3 —
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Gesang und Harfe.

Kienzl, Wilhelm. op. 56. Verwelkte Rosen	2 —
Klughardt, August. op. 80 No. 2. Alt-deutsches Minnelied	1 —
Müller, Margarethe. Christkindchen. Ausgabe für hohe Stimme	1 —
Ausgabe für tiefe Stimme	1 —

Studienwerke.

Zabel, Albert. Große Methode für Harfe, vom ersten Anfang bis zur höchsten Ausbildung. Text deutsch, französisch, englisch. Teil 1, 2, 3. Jeder Teil kostet gebunden	4 —
Komplett in 1 Band gebunden	10 —
Kastner, Alfred. op. 11. 50 leichte Übungen f. Pedalarhe in progressiver Reihenfolge: Heft I, Übung 1—25 (ohne Pedale) .	5 —
Heft II, Übung 26—50	5 —
Schücker, Edmund. op. 36. Sechs Virtuosen-Etuden	5 —

Verlag von Jul. Heinr. Zimmermann, Leipzig u. Berlin.

NOCTURNO.

Trneček, Op. 29.

□ Herunterstrich.

V Hinaufstrich.

Violine. *Andante. espress.* D Saite. A Saite. *f* *p*

Cello. *Andante.* *espress.*

Harfe. *mf* *f* *cresc.*

D Saite. *poco a poco cresc.*

mf *cresc.* *f* *cresc.*

cresc. *f* *cresc.*

ff *rit* *a tempo* *p espressivo*

ff *l.* *l.* *p*

First system of musical notation. The top staff is a single melodic line. The middle and bottom staves are a grand staff (treble and bass clef). The middle staff contains a complex, flowing arpeggiated figure. The bottom staff contains a series of chords. Dynamics include *f* (forte) and *dim.* (diminuendo).

Second system of musical notation. The top staff has a melodic line with dynamics *p* (piano) and *cresc.* (crescendo). The middle staff continues the arpeggiated figure with dynamics *p* and *cresc.*. The bottom staff contains chords. A marking "D Saite." is present above the first measure of the top staff.

Third system of musical notation. The top staff has a melodic line with dynamics *mf* (mezzo-forte) and *f*. The middle staff continues the arpeggiated figure with dynamics *mf* and *f*. The bottom staff contains chords.

Fourth system of musical notation. The top staff has a melodic line with dynamics *dim.* (diminuendo), *p* (piano), and a marking "D Saite." above the fifth measure. The middle staff continues the arpeggiated figure with dynamics *dim.* and *p*. The bottom staff contains chords. An "8va" marking is present above the final measure of the middle staff.

The musical score is arranged in three systems, each with a vocal line (soprano and alto) and a harp accompaniment (treble and bass staves). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4.

System 1:

- Vocal:** Soprano line starts with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and a forte (*f*) dynamic.
- Harp:** The right hand features a rapid arpeggiated pattern starting at piano (*pp*), followed by a crescendo (*cresc.*) and a forte (*f*) dynamic. The left hand provides harmonic support with chords.

System 2:

- Vocal:** Soprano line starts with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and a forte (*f*) dynamic, ending with an *espress.* (espressivo) marking.
- Harp:** The right hand continues the arpeggiated pattern, starting at piano (*p*), followed by a crescendo (*cresc.*) and a forte (*f*) dynamic.

System 3:

- Vocal:** Soprano line starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic.
- Harp:** The right hand features a complex arpeggiated pattern starting at mezzo-forte (*mf*), followed by a forte (*f*) dynamic and a decrescendo (*dim.*). The left hand continues with harmonic support.

cresc. *f*

dim. *D Salte.*

p *8*

cresc.

Musical score for "Fantasie über „Auld Robin Gray“" for Harp and Violin by Ch. Oberthür. The score is in G major (one sharp) and 4/4 time. It consists of six systems of staves. The first system shows the beginning with a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) marking. The second system continues with *mf* and *cresc.* markings. The third system introduces a forte (*f*) dynamic. The fourth system features a fortissimo (*ff*) dynamic. The fifth system returns to a forte (*f*) dynamic. The sixth system concludes with a decrescendo (*dim.*) marking. The harp part is characterized by arpeggiated chords and sustained notes, while the violin part features melodic lines with slurs and ties.

D Salte.

p dim.

f

f espress.

f

dim.

f

mf

rit.

p

f

p

cresc.

R.H.

L.H.

cresc.

L.H.

R.H.

L.H.

R.H.

Musical score for "Nocturno" by Ernst Stahl, measures 1-16. The score is for Flute, Violin, Violoncello, and Harp. It features complex harmonic textures with multiple staves for each instrument. Dynamics include *f*, *dim.*, *p*, *mf*, *cresc.*, and *sost.* Performance markings include "Sul G. *espress.*".

The musical score is written for voice and harp. It consists of six systems of music. The key signature is D major (two sharps). The vocal line (top staff in each system) includes dynamics such as *f*, *p*, *cresc.*, and *dim.*. The harp accompaniment (bottom staff in each system) features complex arpeggiated figures and chords, with dynamics like *ff*, *pp*, and *f*. Some measures in the harp part are marked with an '8' and a dotted line, indicating an octave shift.

The musical score is arranged in four systems, each with a vocal line (treble and bass clef) and a harp line (grand staff). The key signature is three flats (B-flat, E-flat, A-flat).

- System 1:** The vocal lines are marked *pespress.*. The harp line begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic, then piano (*p*) and forte (*f*) again.
- System 2:** The vocal lines are marked *dim.* and *pp*. The harp line is marked *dim.* and *pp*. An 8-measure rest is indicated in the right hand of the harp.
- System 3:** The vocal lines are marked *crescendo* and *f*. The harp line is marked *crescendo* and *f*. An 8-measure rest is indicated in the right hand of the harp.
- System 4:** The vocal lines are marked *f*. The harp line is marked *f*. An 8-measure rest is indicated in the right hand of the harp.

The musical score is written for piano and harp. It consists of six systems of staves. The piano part is written in the upper staves, and the harp part is in the lower staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4.

System 1: The piano part begins with a forte (*f*) dynamic, followed by a crescendo and a ritardando (*rit.*). The harp part starts with a mezzo-forte (*mf*) dynamic, followed by a decrescendo (*dim.*) and a ritardando (*rit.*). A first ending bracket labeled '8' spans the first two measures of the harp part.

System 2: The piano part continues with a piano (*p*) dynamic and the instruction *sempre staccato*. The harp part is marked *mf espressivo* and *a tempo*.

System 3: The piano part features a crescendo (*cresc.*). The harp part also features a crescendo (*cresc.*).

System 4: The piano part continues with a crescendo (*cresc.*). The harp part also features a crescendo (*cresc.*).

System 5: The piano part begins with a mezzo-forte (*mf*) dynamic, followed by a forte (*f*) dynamic and a decrescendo (*dim.*). The harp part also features a decrescendo (*dim.*).

System 6: The piano part continues with a decrescendo (*dim.*). The harp part also features a decrescendo (*dim.*).

D Salte
 p
 dim.
 p
 dim.
 pp
 p
 cresc.
 pp
 cresc.
 8
 f
 cre
 mf
 cre
 8
 scendo
 mf
 f
 cendo
 ff
 r.
 l.
 r.
 8

6 8

mf *mf sempre staccato* *f*

f *f*

dim. *dim.*

diminuendo

p *dim.* *espress.* *f*

pp *espress.* *dim.* *pp* *tranquillo* *sempre pp*
f *pp*
p *f* *p* *tranquillo*
Cello molto espressivo *p*
p *cresc.*
f *cresc.* *rit.*
p *rit.*
f *cresc.* *rit.*

Fantasie über „Auld Robin Gray“ für Harfe und Violine von Ch. Oberthür.
 „Schelmerei“ Scherzo für Harfe und Violine von Ernst Stahl.

The musical score is arranged in five systems, each containing two staves. The first system shows a piano introduction with a treble staff featuring a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the piano part with a more complex texture. The third system introduces a new melodic line in the treble staff, while the bass staff continues the piano accompaniment. The fourth system features a more active piano part with a treble staff that has a melodic line and a bass staff with a rhythmic accompaniment. The fifth system concludes the piece with a final melodic line in the treble staff and a piano accompaniment in the bass staff.

ff *f dim.* *f* *dim.* *rit.* *p* *dim.* *rit.* *dim.* *p* *pp* *f* *dim.* *pp* *f* *p* *pp* *p* *p* *dim.*

„Nocturno“ für Flöte, Violine, Violoncello und Harfe von Ernst Stahl.
 „Deux morceaux faciles“ für Harfe von Alfred Kastner.



Harfe solo.

Alberstoeffer, Carl. Drei kl. Vortragsstücke. 1 50
op. 4. Romanze. 1 50
op. 5. Marsch. 1 50
op. 6. Tokkata. 2 50
Chopin, Fr. Werke bearb. von W. H. P. Posse. 4
Fantasie Improvis. Op. 66. 1 50
Mazurka, Op. 24 No. 1. 1 50
Etude (Ges dur), Op. 10 No. 5. 2
Etude (Es dur), Op. 10 No. 11. 2
Etude (As dur), Op. 25 No. 1. 2
Dizi, F. Sonate Pastorale. 2 50
Grande Sonate. 3
Neue, von W. P. Posse revidierte Ausgabe.
Ferroni, Vincenzo. op. 60. Zéphyr et la Nympe. Scherzo. 2
Holy, Alfred. op. 12. Drei kleine Stücke. 2
a) Notturmo
b) Ständchen
c) Canzonette
Huber, Walter. op. 5. Andante religioso 2
op. 12. Valse lente. 2
Kastner, Alfred. op. 10. Deux morceaux faciles (sans pedales). 2
op. 12. Zwei Stücke. 2 50
a) Souvenir. b) Arabeske.
— Deux Esquisses (Mélancolie. Joie). 2 50
Kunze, Hugo.
op. 5 No. 1. Fantasie helvetica. 2 50
op. 5 No. 2. Stille Nacht, heilige Nacht. Fantasie. 2
op. 5 No. 3. Fantasie über „Die letzte Rose“. 2
Liszt, Franz. Liebestraume. Drei Notturnos, bearbeitet von W. H. P. Posse. 3
— Consolations, bearbeitet von W. H. P. Posse. 2 50
Magistretti, L. M. Das Harfenisten Konzert-Programm. Bearbeitung alter Meisterstücke.
No. 1. Rossi, Mich. Angelo. Andantino Allegro. 2
No. 2. Scariatti, Domenico. Bourrée. 2
No. 3. Bach, J. S. Allemande. 1 50
No. 4. Bach, J. S. Gavotte. 2
No. 5. Handel, G. F. Courante. 2
No. 6. Handel, G. F. Passacaglia. 2
No. 7. Zippoli, D. Corrente. 1 50
No. 8. Daquin, C. Lecoucou. 2
No. 9. Galuppi, B. Giga. 2
No. 10. Paradisi, P. D. Toccata. 2
No. 11. Rolle, J. H. Allegro Presto. 2 50
No. 12. Grazioli, G. B. Moderato. 2
Oberthur, Charles. Meine Ruh' ist hin. Musikal. Illustration. (Goethes Faust) 2

Poenitz, Franz.
op. 68. Klänge aus der Alhambra. 2 50
op. 76. Adventklänge. Präludium. 2 50
op. 77 No. 1. Abendtrieden. 2 50
op. 77 No. 2. Notturmo. 3
op. 78. Maskenscherz. Salonstück. 2 50
Posse, Wilhelm. Mazurka. 2
Tantelle. 2
Improvisationen. 2 50
Zwei Walzer. No. 1 (As moll), No. 2 (Es dur). 2
Sechs kleine Stücke. 2 50
No. 1. Neckerei. No. 2. Nachstück. No. 3. Träumerei. No. 4. Gavotte. No. 5. Lied ohne Worte. No. 6. Kleiner Marsch.
Acht große Konzert-Etuden. 2
No. 1, 2, 3, 4, 5, 6, 7, 8. Jede Etude Drei Etuden. No. 1, 2, 3. Jede Etude Variationen u. d. Karneval von Venedig. 4
Thema mit Variationen. 4
Siehe auch unter Chopin und Liszt.
Schuecker, Edmund. op. 28. Legende. 2 50
op. 35. Fantasio appassionato. 4
op. 36. Sechs Virtuosen-Etuden. 5
op. 37. Elisabeth Gavotte. 2
op. 38. Barcarole. 2 50
op. 41. Henrica. Notturmo. 2 50
Snoer, Johannes. op. 51. Fantasie über das Niederländische Volkslied „Wien Neerlandisch bloed“. 2 50
op. 52. Zwei leichte Salonstücke. a) Capriccio marcial. b) Capriccio melodieux. 2
Vier leichte Vortragsstücke. op. 102. Romance. 2
op. 103. Notturmo. 2
op. 104. Capriccio musical und Intermezzo. 2
op. 106. Im Walde. Fünf leichte Stücke zum Konzert- und Solovortrag. No. 1. Morgensimmung. No. 2. Waldesrauschen. No. 3. Am Bach. No. 4. Eltentanz. No. 5. Abendlied. 2
Spohr, L. op. 36. Variations sur l'air „Je suis encore dans mon printemps“. Revidiert von W. P. Posse. 2
Stahl, Ernst. op. 41. Les Adieux (Abschied) op. 42. Serenade. 2
op. 50. An der Quelle. Salonstück. 2
op. 56. Marguerite. Gavotte. 2
Tedeschi, L. M.
op. 31. Marionetta. Humoreske. 2
op. 32. Paltuglia Spagnuola. 2
op. 34. Suite. 5
op. 36. Al Ruscello. Studio di Concerto. 4
op. 37. Etude Improvis. 2 50
op. 42. Angelus. 2
op. 43. Presque rien. 2
op. 44. Anacreontica. 2 50
op. 45. Idillio. 2

Theumann, M.
op. 7/8. Deux pièces: Douleur, Resignation. 2
op. 9. Rêve d'une Mazurka. 2
op. 10. Cantique d'amour. 2
op. 11. Fantaisie sur quatre thèmes russes Rhapsodie hongroise. 2 50
Trneczek, Hans.
op. 7. Schubert-Fantasie. 3
op. 30. Noveltte. 2
op. 43. Moldau. Symphonische Dichtung von Fr. Smetana. Transkription. 3
op. 73. Variationen u. d. einlustig. Thema Fantasia. 3
op. 74. Erste Rhapsodie. 3
op. 75. Dalibor. Oper v. Fr. Smetana. Fantasia. 4
op. 76. Die verkaufte Braut. Oper von Fr. Smetana. Fantasie und Sextett 2 50
Verdalle, Gabriel.
op. 1. Andante religioso. 2
op. 2. l'Oiseau-Mouche. 2
op. 3. Petite Marche. 2
op. 4. Aubade. 2
op. 5. Sérénade. 2
op. 6. Romance sans paroles. 2
op. 7. Adagio. 2
op. 8. Valse caprice. 2
op. 9. Mazurka. 2
op. 10. Barcarole. 2
op. 19. Valse lente. 2 50
op. 23. Saltarelle. 2
op. 27. Sevillana. 2
op. 33. Invocation. 2
op. 34. Doux songe. 2
op. 39. Lucciola. 2
op. 40. Danse slave. 2
op. 41. Légende bretonne. 2
op. 42. Remembrance. 2
op. 43. Recueillement. 2
op. 45. Childish march. 2
op. 46. Legenda d'amore. 2
op. 67. Primavera. 2
op. 73. Badinage. 2
op. 76. Amoroso. 2
op. 79. Berceuse. 2
op. 87. Scherzetto. 2
op. 89. Improvis. 2
Capricciosa. 2
On the Lake. 2
Quatraine Air de Ballet. 2 50
A Capri. Tarentelle. 2 50
2me Improvis. 2 50
Zabel, Albert. Drei große Konzert-Etuden. No. 1, 2, 3. Jede Etude 2 50

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□ Herunterstrich.
∨ Hinaufstrich.

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Cello.

Andante. 4

p espress. *poco a poco cresc.* *mf* *a tempo* *cresc.* *rit.* *p espress.* *f* *dim.* *p* *p* *cresc.* *mf* *f* *dim.* *p* *5* *p* *cresc.* *f* *dim.* *tr* *p* *cresc.* *mf* *cresc.* *f* *ff* *tr* *dim.* *p dim.* *8* *2* *f* *f* *7* *cresc.* *f* *dim.*

Cello.

The musical score for the Cello part is written across 12 staves. The first five staves are in bass clef, and the last seven staves are in treble clef. The key signature is three flats (B-flat, E-flat, A-flat). The score includes various musical notations such as slurs, ties, and fingerings. Performance instructions and dynamics are indicated throughout:

- Staff 1: *dim.*, *espr.*, *f*, *p*
- Staff 2: *cresc.*, *- - -*, *-ff*, *dim.*, *p*
- Staff 3: *espress.*, *p*, *f*, *f*, *mp*
- Staff 4: *rit.*, *a tempo*, *p*, *cresc.*, *f*, *f*
- Staff 5: *mf espress.*, *cresc.*, *f*
- Staff 6: *D Saite*, *dim.*, *p*, *dim.*, *p*, *cresc.*, *mf*, *cresc.*
- Staff 7: *f*, *f*
- Staff 8: *dim.*, *p cresc.*, *f espress.*, *p*
- Staff 9: *f espress.*, *pp*, *espress. molto*, *p*
- Staff 10: *p cresc.*, *f*
- Staff 11: *ff*, *f*, *rit.*, *dim.*, *p*, *dim.*, *pp*
- Staff 12: *f*, *dim.*, *p*, *dim.*, *ppp*

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⌋ Hinaufstrich.

Violine.

Andante. *espr.* D Saite A Saite D Saite

p *poco cresc.* *mf cresc.* *f* *cresc.*

rit. a tempo 31 *p*

espr. *f* *cresc.* A Saite

p *cresc.* *f* *dim.* *dim.* D Saite

p *cresc.* *mf* *cresc.* *f* D Saite

ff *f* *dim.* *f* *dim.* D Saite

2 *f espr.* *f*

dim. 13 *f*

Violine.

The score is written for a single violin in G major (one sharp). It consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The first measure is marked "sul G" and "mf espr.". Above the staff, fingerings are indicated: "2 1 2 4 2" for the first five measures, "3 1" for the next two, and "3" for the final measure. The second staff starts with a piano (*p*) dynamic. The third staff features a fortissimo (*ff*) dynamic. The fourth staff begins with a piano (*p*) dynamic and includes a "cresc." marking. The fifth staff has a forte (*f*) dynamic and an "espr." marking. The sixth staff starts with a piano (*p*) dynamic and includes a "dim." marking. The seventh staff begins with a piano (*p*) dynamic and includes a "cresc." marking. The eighth staff starts with a piano (*p*) dynamic and includes a "cresc." marking. The ninth staff begins with a piano (*p*) dynamic and includes a "cresc." marking. The tenth staff starts with a piano (*p*) dynamic and includes a "cresc." marking. The eleventh staff begins with a piano (*p*) dynamic and includes a "cresc." marking. The twelfth staff starts with a piano (*p*) dynamic and includes a "cresc." marking.

Violine.

3

cresc.

mf

sempre staccato

mf

dim.

mf

dim.

1 *f espr.* 2

pp

sul A

dim. pp *tranquillo* *espress.*

p *cresc.*

f *cresc.* *ff* *f dim.*

dim. *pp* *f*

dim. *p dim.* *ppp*

